

Into the Twilight

William Butler Yeats (1893)

Peter Bird

In slow 2 (♩ = 72)

SOPRANO

ALTO

MEN

Flute

Violin

7

Fl.

Vln.

rall.

mf

13 (-20%)

(♩ = ♩) **A** Andante (♩ = 90)

solo

S.

Fl.

Vln.

Out - worn heart, _____

mp

p

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19

S. in a time out - worn, come clear

Fl.

Vln. *p*

24

S. of the nets of wrong and right. Out -

Fl. *mp*

Vln. *mp*

tutti *mp*

B

29

S. - worn heart, in a time out - worn,

A. *mp* Out - worn hearts, in a time out - worn,

T.B. *mp* Out - worn hearts, in a time out -

Fl.

Vln. *p*

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34

S. *mf* Come clear of the nets of wrong and right. *mp* Come a - way, -

A. *mf* Come clear of the nets of wrong and right.

T.B. *mf* worn, Come clear of nets of wrong and right.

Fl. *mf* *mp*

Vln. *mp*

C

(♩=♩) In 2 (♩. = 60)

39

S. *f* come a - way. Laugh a - gain in gray twi - light; Sigh a - gain in dew of morn;

A. *mp* *f* Come a - way. Laugh a - gain in gray twi - light; Sigh a - gain in dew of morn;

T.B. *mp* *mf* Come a - way. Ah

Fl. *mf*

Vln. *mf*

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D

45

S. Laugh a - gain in the gray twi - light; Sigh a - gain in the dew of morn. *mf*

A. Laugh a - gain in the gray twi - light; Your mo - ther *f*

T.B. Ah; Ah *mp*

Fl. *f*

Vln. *f* *mf*

51

S. Your mo - ther Eire is al - ways young; Dew e - ver *f*

A. Eire is al - ways young; Dew e - ver shin -

T.B. Your mo - ther Eire is al - ways young; Dew e - ver *f*

Fl. *f*

Vln. *f*

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E

Adagio (♩ = 80)

57

S. shin - ing and twi - light gray; Though hope_ fall_ from you and

A. - ing_ and twi - light gray; Though hope_ fall_ from you and

T.B. shin - ing and_ twi - light gray;_ Though hope fall from you and

Fl.

Vln. *mp*

F

Andante (♩ = 92)

63

S. love de - cay, Burn - ing in fires of a slan-d'rous tongue._

A. love de - cay, Burn - ing in fires of a slan -d'rous tongue._

T.B. love de - cay, Burn - ing in fires of a slan-d'rous tongue._

Fl. *p*

Vln. *mp*

69

Fl. *mp*

Vln. *mp*

Into the Twilight

G

76

S. *mf* Come, heart, where hill

A. *mf* Come, heart, where hill

T.B. *mf* Come, heart, where hill

Fl. *mf* *f*

Vln. *mf* *f*

82

S. *f* — is heaped on hill: For there the mys - tic - al broth - er - hood — Of sun and

A. *f* — is heaped on hill: For there the mys - tic - al broth - er - hood — Of sun and

T.B. *f* — is heaped on hill: For there the mys - tic - al broth - er - hood — Of sun and

Fl.

Vln.

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89

S. *mf*
moon and hol-low and wood And ri-ver and stream work out their will;—

A. *mf*
moon and hol-low and wood And ri-ver and stream work out their will;

T.B. *mf*
moon and hol-low and wood And ri-ver and stream work out their will;

Fl. *tr.*

Vln. *mf*

96

S. *mp* *mf*
God stands wind - ing his lone-ly horn, And time and world

A. *mp* *mf*
And God stands wind - ing his lone-ly horn, And time and world

T.B. *mf*
And God stands wind - ing his lone-ly horn, And time and world

Fl. *mf* *mp* *mf*

Vln. *mp*

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rall. (very slight; -10%)

102

S. *subito mp* are e'er in flight; *mf* And love is less kind than gray twi -

A. *subito mp* are e'er in flight; *mf* And love is less kind than gray twi -

T.B. *subito mp* are e'er in flight; *mf* And love is less kind than gray twi -

Fl.

Vln.

(♪=♪)

109

S. *mp* (lesser swell) light, *mp* And hope is less dear than the dew of morn.

A. *mp* (lesser swell) light, *mp* and hope is less dear than the dew of morn.

T.B. *mp* (lesser swell) light, *mp* and hope is less dear than the dew of morn.

Fl. *mf*

Vln. *mf*

Flute

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7

12 (-20%)

16 (♩ = ♩) **A** Andante (♩ = 90)

22

28 **B**

33

38 (♩ = ♩) **C** In 2 (♩ = 60)

44 *trm trm trm trm*

V.S.

Into the Twilight

Flute

2

D

50 *f*

55

E

60 **Adagio** (♩ = 80) *mp* *p* 2

F

67 **Andante** (♩ = 92) *mp*

74 *mf*

G

80 *f*

87 *tr* *mf*

95 *mf* *mp* *mf*

102 *rall.* 5

112 *mf*

Violin

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In slow 2 (♩ = 72)

Musical notation for measures 1-8. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics include *mf*. Performance markings include *V* (Violin) and *0* (fingerings).

Musical notation for measures 9-15. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics include *mp*. Performance markings include *rall.* (rallentando) and *(-20%)* (20% tempo reduction).

Musical notation for measures 16-21. Treble clef, key signature of one sharp (F#), 4/4 time signature. Dynamics include *mp*. Performance markings include **A** (Section A), *Andante* (♩ = 90), and *V*.

Musical notation for measures 22-27. Treble clef, key signature of one sharp (F#), 4/4 time signature. Dynamics include *p* (piano) and *mp*. Performance markings include *V*.

Musical notation for measures 28-33. Treble clef, key signature of one sharp (F#), 4/4 time signature. Dynamics include *p*. Performance markings include **B** (Section B) and *0*.

Musical notation for measures 34-39. Treble clef, key signature of one sharp (F#), 4/4 time signature. Dynamics include *mp*. Performance markings include *0*.

Musical notation for measures 40-46. Treble clef, key signature of one sharp (F#), 6/8 time signature. Dynamics include *mf* and *f*. Performance markings include **C** (Section C), *In 2* (♩ = 60), and *V*.

Musical notation for measures 47-53. Treble clef, key signature of one sharp (F#), 4/4 time signature. Dynamics include *mf* and *f*. Performance markings include **D** (Section D) and *0*.

Musical notation for measures 54-60. Treble clef, key signature of one sharp (F#), 4/4 time signature. Dynamics include *mf*. Performance markings include *V* and *0*.

V.S.

Into the Twilight
Violin

E

61 Adagio (♩ = 80)

F

67 Andante (♩ = 92)

G